





## Current Exhibitions

Cover: Pablo Picasso's *The Sculptor*—created on December 7, 1931, as an homage to his lover—is among the works in Picasso: *The Artist's Studio* (oil on plywood, 128 x 96 cm, Musée National Picasso, Paris). See page 4.



This exquisite drawing from 1784 by Henri-Pierre Danloux (1753–1809) is on exhibit in *French Master Drawings* from the Collection of Muriel Butkin (charcoal with stumping on cream laid paper, 237 x 207 mm).

### **Picasso: The Artist's Studio**

North Exhibition Gallery, October 28, 2001–January 6, 2002

Thematic treatment of the primary site of Picasso's creative expression

Sponsored in Cleveland by Key

### **David Douglas Duncan Photographs: Pablo Picasso**

Gallery 105, October 13–December 19

A penetrating view of Picasso's world

Supported by Patron Sponsors Hanna H. and James T. Bartlett

### **Starlight: Photographs by David Stephenson**

Gallery 105, through October 10

Elegant, elemental images of sidereal motion

### **French Master Drawings from the Collection of Muriel Butkin**

South Exhibition Galleries, through October 28

Many unknown works by major masters gathered by a discerning collector

### **Inventive Impressions: 18th- and 19th-Century French Prints**

South Exhibition Galleries, through October 28

Two centuries of technical advance sparked by artistic imagination

### **Sol LeWitt: Incomplete Open Cubes**

Permanent Collection Galleries, through December 30

Thirty white aluminum sculptures installed throughout the museum



## From the Director

Special thanks to the members of the Architect Selection Committee of the Board of Trustees, James T.

Bartlett, chair: Charles P. Bolton, George Gund III, Anne Hollis Ireland, Ellen Stirn Mavec, the Rev. Dr. Otis Moss Jr., Donna S. Reid, Elliott L. Schlang, former CMA President Michael Sherwin, Director Katharine Lee Reid, Board President Michael J. Horvitz, and CMA staff representatives Jeffrey Strean and Diane De Grazia. William Lacy, FAIA, served as professional advisor.

Dear Members,

This issue arrives in your mailbox a little bit late because we held the presses so that we could tell you that on Monday, September 10, the Board of Trustees unanimously approved the selection of Rafael Viñoly to design the museum's expansion and renovation.

Born in Uruguay, the musical son of an opera director and filmmaker, Viñoly first came to prominence as a member of a talented generation of South American architects trained at the University of Buenos Aires in the 1960s and 1970s. In 1982 he established his current practice in New York and subsequently added offices in London, Tokyo, and Buenos Aires. The following much-abbreviated list of recent projects demonstrates the range of his firm's problem-solving ability: the soaring glass Tokyo International Forum, the elegantly muscular Princeton University Stadium, the versatile Kimmel Center for the performing arts in Philadelphia, Boston's Convention and Exhibition Center (under construction), the Nasher Art Museum at Duke University (opening in 2002), and the University of Chicago Graduate School of Business (also under way).

Such diversity of accomplishment was a decisive factor, because the Cleveland Museum of Art is not only a place where great works of art are displayed, but also an educational facility, a performing arts center, and a beloved civic space where hundreds of thousands of citizens—of Northern Ohio and the world—congregate every year.

Our project poses complex problems of programming and facilities and the challenge of creatively and sensitively working with the two distinct and contrasting architectural styles that define the museum's exterior: the elegant marble-work of the 1916 Beaux-Arts building and the bold striped granite of the 1970 Marcel Breuer wing. We wanted someone who could celebrate these divergent aesthetic statements in a way that provides for today's and tomorrow's needs and enhances our experience beautifully. What Viñoly has already been able to accomplish with stone, metal, glass, and creative vision led us to a unanimous conclusion that he was the one for our job. In next month's magazine, a feature story will further discuss the architect's career and describe and illustrate some of his remarkable buildings.

The expansion will add some 110,000 square feet of space to our facility, bringing the total to about 500,000. Preliminary designs should be ready in 12 to 18 months, with ground breaking sometime in 2004 and completion estimated at 2008. We intend to continue to involve our visitors throughout this process. A public forum will intro-

duce Rafael Viñoly to Clevelanders on October 13 (see page 10), providing an opportunity for him to present himself and for the audience to ask him questions. Please do attend.

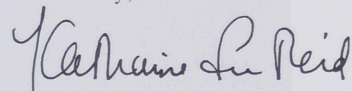
Meanwhile, *Picasso: The Artist's Studio* opens to the public on Sunday, October 28, but members have many opportunities to experience the exhibition before the official opening. The members preview party is Saturday the 27th from 7:00 to 10:00, and free members preview days are Tuesday the 23rd through Saturday the 27th during regular museum hours. This fascinating show, which opened at the Wadsworth Atheneum in Hartford this past summer, has earned fine reviews from the East Coast press for its penetrating look at a crucial and hitherto unexplored theme in Pablo Picasso's career: the artist's own studio. Through this theme, we gain insight into Picasso's creative process and into his own perception of that process. And we do so through masterworks from every major period of the artist's creative evolution. Timed tickets are required and are free to members. Bill Robinson's article provides an eloquent introduction to the show. Our Web site, [www.clevelandart.org](http://www.clevelandart.org), will also have an extensive feature about the exhibition (available the weekend of the opening).

We are also excited to present the biennial AKI Festival of New Music. Just as exhibitions of cutting-edge contemporary art bring a special thrill of adventure, this series of 17 performances takes audiences for an exhilarating ride at the front of the musical pack. Here's your chance to experience the raw energy of new creation—and perhaps hear one of the first performances of classic music of tomorrow. Most AKI concerts are free. Assistant Curator of Musical Arts Paul Cox has written an insightful introduction to the festival in this issue.

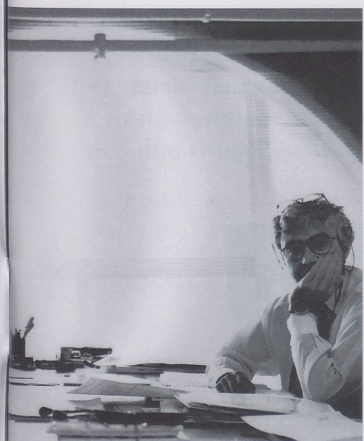
The Family Festival of African Drum and Dance, which we have traditionally presented in August, is the weekend of October 5 to 7 this year. Learn about making and playing drums and enjoy dance lessons from West African experts. Finally, the museum's office of gift and estate planning offers a special seminar, "Planning for Collectors," Wednesday the 17th at 4:00. Our own Karen Jackson teams up with attorney and art collector Robert Jackson to examine estate and gift planning issues related to collecting art.

All in all, it should be an extraordinary October. We'll see you here!

Sincerely,



Katharine Lee Reid, Director



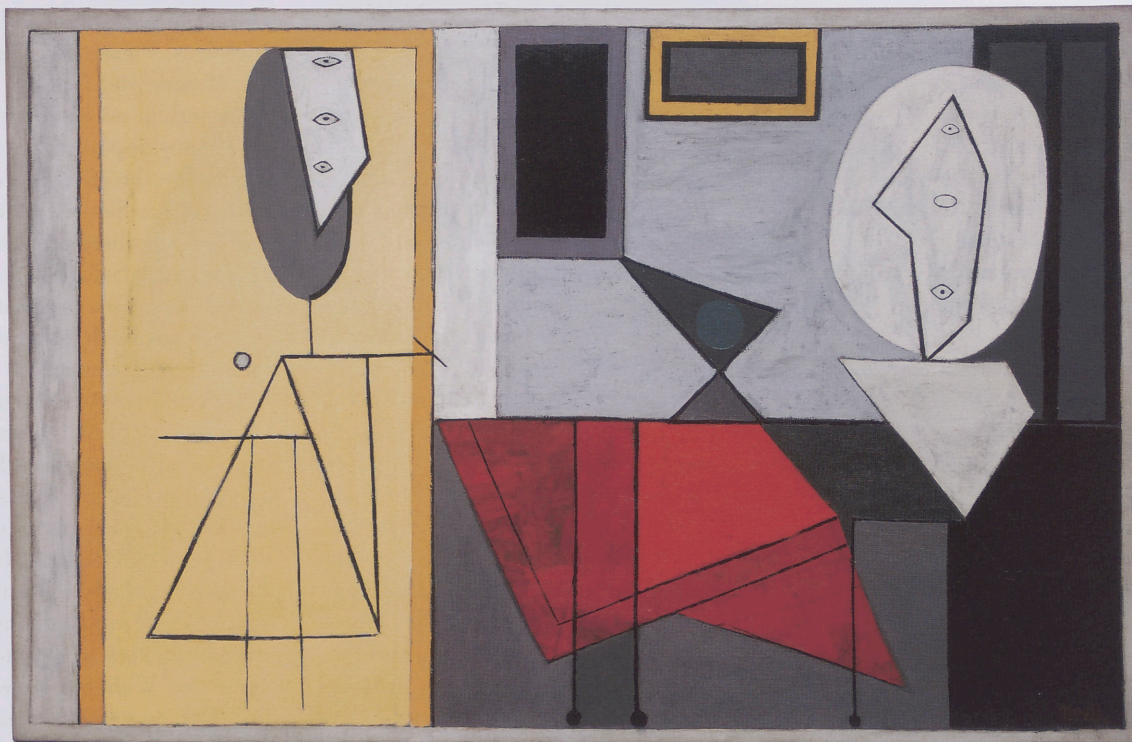
Rafael Viñoly



**Picasso: The Artist's Studio**October 28, 2001–  
January 6, 2002Members preview  
October 23–27

An artist faces a blank canvas in *The Studio*, from the winter of 1927–28; dated 1928 (oil on canvas, 149 x 231.2 cm, The Museum of Modern Art, New York, Gift of Walter P. Chrysler, 1935).

# The Crucible



From as early as age 15 until his death at 91, Pablo Picasso (1881–1973) created countless images of the artist's studio, often treating the subject as a personal diary of evolving meditations about his life and profession. To investigate Picasso's enduring fascination with this theme, the Cleveland Museum of Art and the Wadsworth Atheneum Museum have organized *Picasso: The Artist's Studio*, the first major U.S. exhibition devoted to the subject. The show, which opens in Cleveland later this month, features paintings from Picasso's student years, the Blue and Cubist periods, classicizing and Surreal-

ist-related works, variations on old master paintings, and works completed just a few years before the artist's death.

In the exhibition catalogue (published by Yale University Press), art historian Michael FitzGerald observes that Picasso regarded his studio as the center of his universe. Unlike artists who isolate their studios from world events, Picasso treated his as the crossroads of all that was occurring in his life and society—a social and intellectual center where he not only worked but also conferred with colleagues, negotiated with dealers, argued with critics, and seduced lovers.

*Academic Nude* from 1895–97, painted during Picasso's student days at the Barcelona Academy of Fine Arts (oil on canvas, 82 x 61 cm, Museu Picasso, Barcelona)



*Still-Life with Skull* from 1908, an allegorical study prompted by a fellow artist's suicide (watercolor, gouache, and pencil on paper, 24 x 32 cm, State Pushkin Museum of Fine Arts, Moscow)





Organized by the Cleveland Museum of Art and the Wadsworth Atheneum Museum of Art, Hartford, Connecticut. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Cleveland showing is sponsored by Key. Promotional support provided by The Plain Dealer and 107.3 The Wave.

Picasso was born in Málaga, Spain, in 1881. He began studying art under the direction of his father, a minor painter who supported the family by teaching at art academies in Málaga, La Coruña, and Barcelona. After attending his father's classes informally for several years, the 14-year-old was officially admitted to the Barcelona Academy of Fine Arts in 1895. It was during these student years that Picasso produced his first representations of the artist's studio. He demonstrated his early mastery of figure painting in *Academic Nude*, a standard but beautifully realized studio subject.

Within a short time Picasso began using the studio theme to create philosophical allegories, often prompted by events in his own life. *Still-Life with Skull*, for example, commemorates the suicide of Karl-Heinz Wiegels, a neighbor and fellow artist at the Bateau-Lavoir in Paris. The paintbrushes, palette, and framed picture identify the setting as an artist's studio, while the pipe, bowl, and skull testify to Wiegels's opium addiction and death. Little is known about the inspiration for *The Studio*, in which an artist applies his brush to a blank

white canvas while looking toward a plaster bust and a bowl of fruit on a table to the right. In the early 1930s, that painting's austere, geometric structure would be replaced by more playful, organic shapes in *The Sculptor*, which depicts an artist gazing at the sculptural bust of a woman—a secret homage to Marie-Thérèse Walter, Picasso's lover at the time. During his later years, Picasso focused on measuring his achievements against the art of the past by painting a series of "re-interpretations" of historic masterworks, including El Greco's *Portrait of a Painter*. Although not the first artist to depict the studio, Picasso transformed it into a paradigmatic expression of his evolving art and ever-changing perceptions of self-identity.

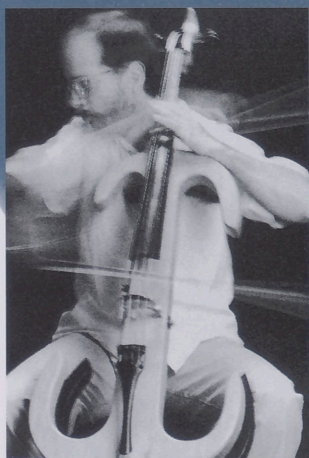
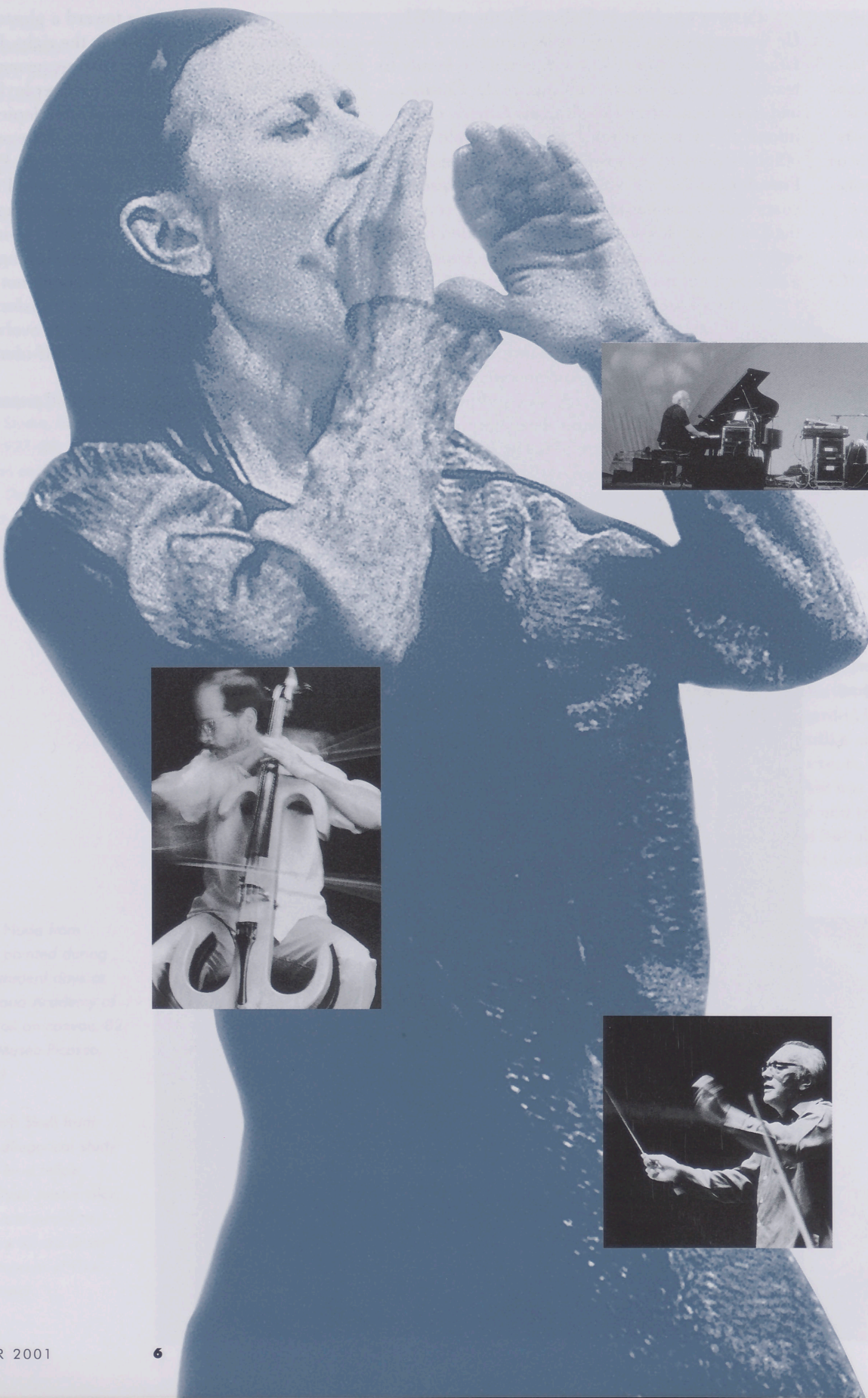
■ William H. Robinson, Associate Curator of Paintings

Re-interpreting El Greco: *Portrait of a Painter*, dated February 22, 1950 (oil on plywood, 100.5 x 81 cm, Collection of A. Rosengart)





# Adventures in New Music





AKI, the Cleveland Museum of Art's biennial festival of new music, takes its name from the Japanese word for "autumn" and runs through the month of October. The festival continues the museum's longstanding commitment to contemporary music and is the successor of the May Festivals of Contemporary Music.

Our culture brings with it a deluge of sound: innumerable musical styles, C-SPAN talking heads, television dialogue, movie soundtracks, Muzak, and a spreading undergrowth of environmental noise—like the low hum of computers and fluorescent lights. Sorting through this confusion of sound, by making choices as to what we listen to, helps to solidify our personal identities.

No longer does culture or class define musical taste. A bourgeois family living in mid-19th-century Vienna would have entertained in their sumptuous salons to the sounds of *lieder* by Schubert and his circle, whereas today's equivalent Cleveland family might choose from an eclectic stack of CDs ranging from New Orleans zydeco to Carmina Burana to hip-hop to Britney Spears. This role reversal is most notable among teens and the Napster crowd, a new breed of music aficionados who browse boundless streams of online music and develop whole new vocabularies to describe what's coming down the musical pipeline. For discriminating listeners who wish to hear live performances of the *best* in contemporary music, this month's AKI Festival of New Music presents a golden opportunity.

Clockwise from left:  
Meredith Monk, pioneer of  
extended vocal technique;  
The Deep Listening Band,  
unique sonic panorama;  
Anthony de Mare, avant-  
garde music and theater;  
Karel Husa, internationally  
celebrated composer;  
Jeffrey Krieger, interactive  
video and electronics



AKI is made possible by generous grants from the Kulas Foundation and the Bascom Little Fund, media support by WCPN, WCLV, and The Free Times, and by the participation of SPACES, the Cleveland Center for Contemporary Art, St. Paul's Episcopal Church, the CMA's Department of Performing Arts, Cleveland State University, the Cleveland Chamber Symphony, and the Cleveland Composers Guild. It is also supported by the Musart Society and the P. J. McMyler Musical Endowment Fund.

What is new music?, you may ask. Why aren't the AKI artists and composers known to a larger audience? We have not selected these performers because we think they will draw large crowds or appeal to lucrative market segments (more likely the contrary, I'm afraid). We present them because we think their music is aesthetically and intellectually worthy of a good hearing. Just as the museum strives to present compelling visual art, AKI seeks to share with you the finest in contemporary musical art.

"Art" music is no longer dictated by an academic music establishment, and performers are free to select music they love. The performing artists of AKI have compiled a broad collection of music written by more than 50 composers from around the world and from next door. Electronic music, traditional chamber music, orchestral music, music with computer and video interaction, performance art, percussion music, music for organ, or music for vocal ensemble; music by composers from New Zealand, Africa, Cleveland Heights, Cambodia, Azerbaijan, New York City, Lakewood, Oberlin, the Czech Republic, Germany, Belgium, China, France, and those beyond any specific nationality. There is music written on paper and music purely improvised; music inspired by rock, jazz, Arabic chanting, medieval chant, scientific discovery, and film. Music that requires intense listening and music that is meditative by nature. Most of the music of AKI falls outside any conventional category. You won't find much of it on Amazon.com. Without the comforts of easy classification, we must rely instead on the intrinsic value of the music and the talent and skill of the performers. See page 12 for program listings.

Coming to an AKI performance is an adventure. The AKI audience tends to be made up of adventurous people: they try new restaurants, travel to places they've never been, go to museums, and indulge in the occasional Kieslowski film or bite of kim chi. Those of us who identify these qualities in ourselves will find a thrilling world of musical adventure at the 2001 AKI Festival of New Music. We'll be sure to set up extra chairs.

■ Paul Cox, Assistant Curator of Musical Arts



# Powers of Ten

In 1958 Jasper Johns emerged as a major post-war artist with a landmark show at the Castelli gallery in New York. Over the next decade, he established his reputation with a type of imagery that has become iconic for the 20th century: representations of flags, targets, numbers, and alphabets. *Ten Numbers* is one work in ten parts in which Johns richly worked in soft charcoal each of the numerals 0 to 9 on a separate sheet of paper. Each one is characterized by a different type of mark-making, involving dense, variegated combinations of strokes, with the artist using the charcoal stick directly as well as manipulating the media with brushes, stumping, and his own fingers. One of his aims for the multi-part piece, reflected in its lush surfaces, seems to have been the cre-

ation of a kind of “index” of the marks and effects possible with charcoal.

Such images by Johns have profoundly influenced subsequent art, addressing basic questions about perception and the nature of representation itself. In *Ten Numbers*, Johns developed the forms from commercial stencils, as he does for all his number and alphabet imagery. The use of such “found” shapes—ones that are predetermined and widely recognizable—challenges the way the viewer looks at a type of sign normally so common as to be banal. Critics perceived the artist’s early depictions of “flat” images such as flags and targets as an important break with one of the basic concerns of pictorial art, illusionistic representation, since in them Johns represents an object without the



*The variety of strokes Jasper Johns was able to achieve in Ten Numbers reflects the easily manipulated medium of soft vine charcoal, which can be applied directly with a charcoal stick but also rubbed into the paper to create a diversity of textural effects (charcoal with graphite on ten sheets of white wove paper, average sheet size: 34.3 x 27.9 cm, John L. Severance Fund 2001.10.a-j).*



traditional devices of modeling and perspective. If one can understand such works as inquiries into the nature of perception, then Johns's images of numbers show a further development of this investigation: a sign such as a numeral has even broader cultural meaning and function than a flag or target. In *Ten Numbers*, the artist transformed utterly common symbols into exquisitely crafted visual objects. His aim in doing so was to shift our perceptions about a sign system so thoroughly rooted in our basic cultural knowledge that we do not normally think about its representative form at all. Cerebral as his concepts are, however, Johns is an incredibly sensuous artist, and his virtuosity with the charcoal medium is an essential part of this work's impact.

*Ten Numbers* holds an exceptionally important place in the museum's collection of 20th-century art. Johns's impact on the postwar period—particularly on two of its major movements, Pop and Conceptual art—has been highly significant, and his early pieces depicting flags, targets, numbers, and alphabets are a crucial part of this influence. Until now, however, the CMA lacked a major example of this type of his work. *Ten Numbers* comes directly from the artist's own collection, where it had remained from the time he made it in 1960 until its recent acquisition by the museum.

■ Carter E. Foster, Associate Curator of Drawings





## Public Forum

### **The Cleveland Museum of Art Builds for the Future**

Saturday, October 13, 9:30–12:30.  
Free; tickets required.

This forum introduces to Cleveland Rafael Viñoly, the architect who will design the museum's expansion. An architecture critic will discuss the architect's work, and director Katharine Lee Reid will present the museum's goals for the new construction.

8:30	Coffee, north lobby
9:30	Katharine Lee Reid: Welcome, introductions
9:45	Architect presentation
10:15	Critic discussion
10:45	Katharine Lee Reid: the director's overview
11:15	Break
11:30	Questions and answers
12:30	Forum ends

## Rosamond Bernier

### **Picasso: A Personal View**

Friday, November 9, 6:30.

Rosamond Bernier, one of America's most acclaimed art lecturers, will speak in Gartner Auditorium next month in a special talk complementing *Picasso: The Artist's Studio*. Her journalistic and personal relationships with such artists as Joan Miró, Henri Matisse, and Pablo Picasso lend her observations a unique perspective. Tickets are \$25, CMA members \$20; seating is limited, so order early.

## Guest Lectures

### **AIA Lecture: The New Ancient Southwest**

Wednesday, October 10, 7:30.  
Stephen H. Lekson, Curator of Anthropology, University Museum, University of Colorado

### **Gauguin as Decorateur**

Sunday, October 7, 2:00.  
The Trideca Society sponsors a lecture by June Hargrove. Free for Trideca Society members; guests \$10 (at the door).

## Nia Coffee House

### **Music and Poetry in the Café**

Friday, October 19, 6:00–9:30.  
Didgeridoo and percussion by Lawrence Minadeo and Company, and poetry by Michael Salinger and Sarah Holbrooke.

## Gallery Talks

1:30 daily, 10:30 Saturdays, and 6:00 Friday evenings. Meet in the main lobby. The 1:30 talk on the 1st Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

### **French Master Drawings from the Collection of Muriel Butkin**

Wednesday, October 3rd and Sunday the 7th (sign-language interpreted) at 1:30. Pat Ashton

### **Van Gogh's Passion**

Fridays, October 5 and 26, 6:00 and Sunday the 14th at 1:30. Anita Peeples

### **A Picasso Primer**

Saturday, October 13, 10:30. Mary Woodward

### **17th-Century Italian Painting**

Wednesday, October 10, 1:30 and Friday the 12th at 6:00. Kate Hoffmeyer

### **Visions in Ink: Asian Painting**

Wednesday, October 17, 1:30 and Friday the 19th at 6:00. Jean Graves

### **Gods and Goddesses**

Saturday, October 20, 10:30.  
Colleen Cross

### **Creepy Crawlies**

Sunday, October 21 and Wednesday the 24th at 1:30. Seema Rao

### **Sitting Pretty:**

**Furniture in the CMA**  
Saturday, October 27, 10:30.  
Shannon Masterson

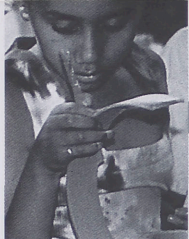
### **Symbolism in Art**

Wednesday, October 31, 1:30.  
Debbie Apple-Presser

### **Sol LeWitt: Incomplete Open Cubes**

Friday, October 26, 7:00 and Sunday the 28th at 1:30. Ginger Spivey





## HANDS-ON ART

### All-day Drawing Workshop

Saturday, October 6, 10:30–4:00. Sun-Hee Choi leads an intensive class for beginning to advanced students. \$20 for CMA members, \$40 others; fee includes materials. Limit 15. Call ext. 2655 to register.



Drum-making workshops

### African Drum and Dance Festival

This year the annual Family Festival of African Drum and Dance is a collaboration with the *Silver Apples of the Moon* art and poetry project sponsored by the Shaker Heights Public Library and the Cleveland Public Library. Call 216-707-2483 for information or to register for Friday's workshop.

#### Dance Workshop

Friday, October 5, 6:30–8:30. Senegal native Pap Djotta teaches experienced dancers. Fee \$15, limit 20; held at CWRU Mather Dance Center.

#### Free Public Workshops

Saturday, October 6, 10:30–4:30. First come, first served; registration begins 30 minutes before workshop. All are invited to watch.

*Drum-making and Poetry Workshops.* 10:30–12:30; repeats 2:00–4:00. Craig Woodson and

Mwatabu Okantah help you make a simple drum and explore rhythms and poetry. Limit 60 per session.

*Beginning Dance Workshop.* 10:30–12:30. Pap Djotta leads dancers of all ages and skill levels. Limit 50.

*Dance Rehearsal for Concert.* 2:00–4:00. Rehearse for Sunday's concert. From 4:00–4:30 participants from the drum and poetry workshop join in.

#### Free Concert

Sunday, October 7, 3:15. Iroko Drum and Dance Society and Dance Afrika Dance, with poetry by Daniel Thompson and Drumplay, and poetry expression by Leilani Barrett. Workshop participants are invited to join.

### Family Express

Coffin Case and Cover of Bakenmut (Egypt, Thebes, Dynasty XXI, ca. 1070–945 BC; wood with gesso and paint; Gift of the John Huntington Art and Polytechnic Trust 1914.561). On view in gallery 205.

Workshops are free, drop-in, hands-on, and designed for the entire family.

#### Stamp It

Sundays, October 7 and 14, 2:00–4:30.

Make your mark at this fun-filled workshop.

#### If These Walls Could Talk: Storytelling in the Galleries

Sunday, October 21, 2:00–3:00. Scary Maya tales

#### Dazzling Disguises

Sunday, October 21, 3:00–4:30. Find some in the African gallery and make a mask of your own.

#### Picasso's Studio

Sunday, October 28, 2:00–4:30. Come explore the work of Pablo Picasso and create your own artwork inspired by his paintings and collages.

## PERSONAL FAVORITE

"The mummy case of the priest Bakenmut was one of the museum's first great acquisitions, in 1914," says Ken Boháč, curatorial assistant in Egyptian and Ancient Near Eastern Art. "It is without question one of the finest of its kind known today. The interior exhibits virtually no restoration, so you see it in much the same condition as 3,000 years ago." The colorful interior is a story in itself. "Tomb robbery was always a profitable venture in ancient Egypt, and at this particular time, around 1000 BC, it was at its height. As a protective measure, the Egyptians stopped making large, elaborately painted tombs (often looted and destroyed) and began to bury their dead in carefully hidden family or communal tombs, so the mummy cases could be quickly relocated for safekeeping." Decorations that would previously have been on tomb walls moved to the inside of



the coffin itself. "The mummy case recreated its own self-contained universe in miniature, with elaborate scenes painted for the benefit of the deceased on the journey to the afterlife. Bakenmut chose as a central image a representation of King Tuthmosis III, who had lived some 500 years earlier. Interestingly, the image of the king's profile isn't consistent with the portrait style of Dynasty XXI. Instead, it mimics the style that prevailed in the time of Tuthmosis. It's a fascinating look at how Egyptians saw their own past."





## MUSIC & PERFORMANCE

### AKI Festival of New Music

The acclaimed Oberlin-bred group eighth blackbird returns to the Gartner stage Wednesday the 24th.

Concerts are free and in Gartner Auditorium except where noted.

**Meredith Monk and Vocal Ensemble: Voice of the Future**  
Friday, October 5, 7:30.

"One of America's most brilliant unclassified theatrical artists" —*New York Times*. \$20; CMA and Musart Society members, students, and seniors \$16.

**Emily Manzo, prepared piano**  
Saturday, October 6, 2:30.  
*John Cage: Sonatas and Interludes for Prepared Piano*. Recital hall.

**Jeffrey Krieger, electric cello**  
Sunday, October 7, 1:30.  
Donald Erb's evocative *Suddenly It's Evening* and computer-interactive works and works with video.

**Cleveland Chamber Symphony, Edward London, director, Andrew Rindfleisch and Karel Husa, conductors**  
Wednesday, October 10, 7:30.  
*Karel Husa: An 80th Birthday Celebration* (preconcert chat with Husa, 6:30, recital hall). Husa's *Portrait for Strings*, *Poem for viola and chamber orchestra* (soloist Nicole Dival), *Divertimento for strings*, *Fantasies for Orchestra*, and *Concerto for Organ and Orchestra*, with organist Karel Paukert.

**The Mostly Modern Chamber Music Society, Dan Lippel, artistic director**  
Thursday, October 11, 7:30.  
Cleveland Center for Contemporary Art, 8501 Carnegie Ave.  
Works by Barbara Kolb, Mary-Ellen Childs, and six other women.

**The Maya Beiser/Steven Schick Project**  
Friday, October 12, 7:30.  
*Caught by the Sky with Wire: New Works for Cello and Percussion*. Cellist Beiser and percussionist Schick play works by Julia Wolfe, Martin Bresnick, and others. \$15; CMA and Musart Society members, seniors, and students \$8.



**The Today Band**  
Saturday, October 13, 8:00.  
SPACES, 2220 Superior Viaduct.  
Works by Harold Meltzer, Dennis Eberhard, Andrew Rindfleisch, Carlos Carillo, Chris Auerbach-Brown, and Adrienne Elisha.

**The Verdehr Trio**  
Sunday, October 14, 2:30.  
New works by Bright Sheng, Donald Erb, Milan Slavický (world premiere of *Invocation*), and others.

**The Oberlin Contemporary Ensemble, Timothy Weiss, director**  
Wednesday, October 17, 7:30.  
Works by William Bolcom, György Ligeti, and Chen Yi.

**The Deep Listening Band, with members of the St. Paul's Choir and Children's Choir**  
Friday, October 19, 7:30.  
St. Paul's Episcopal Church, 2747 Fairmount Blvd.  
"One of the loveliest, most restorative concerts I've heard in a long time" —*New York Newsday*.

**James Lent, piano**  
Saturday, October 20, 2:30.  
Works by Ligeti, Frederic Rzewski, Elliott Carter, Chen Yi, and jazz artist Hannibal.

**Yale Percussion Group, Robert Van Sice, director**  
Sunday, October 21, 2:30.  
Rarely heard works by Iannis Xenakis, James Wood, Steve Reich, and Maurizio Kagel.

**eighth blackbird**  
Wednesday, October 24, 7:30.  
The sextet plays works by Dennis DeSantis, Roshanne Etezady, and others. Part of the Gala Series. \$20/\$16; CMA and Musart members, students, and seniors \$18/\$14; special student rate at the door \$5.

**Anthony de Mare, performer**  
Friday, October 26, 7:30.  
*Playing MySelf: The Theatrical Journey of One Man and His Piano* Multi-media performance with music by Conlon Nancarrow, John Cage, Henry Cowell, Meredith Monk, and others. \$10; CMA and Musart Society members, seniors, and students \$5.

**The Cavani String Quartet**  
Saturday, October 27, 8:00.  
Cleveland Institute of Music.  
Works by Frederic Lissauer, Fred Koch, Donald Sloan, Nicholas Puin, and Margaret Brouwer.

**Gary Verkade, organ**  
Sunday, October 28, 2:30.  
Works by Kenneth Gaburo, Jörg Herchet, and Warren Burt.

**New Music Associates, Andrew Rindfleisch, director**  
Monday, October 29, 8:00.  
Drinko Recital Hall, Cleveland State University.  
Pianist David Holzman performs Donald Martino's solo piano works.

For more information about AKI artists and performances, pick up a flyer at the museum or visit [www.clevelandart.org](http://www.clevelandart.org).



## GALA MUSIC SERIES

**Rebel**  
**Wednesday, October 3, 7:30**  
*Violin Extravaganza: Concerti for Two, Three, and Four Violins*  
The quartet brings an acclaimed, provocative approach to the baroque repertoire in concert by Vivaldi, Mossi, Telemann, and Valentini.

Tickets \$20/\$16; CMA and Musart members, students, and seniors \$18/\$14; special student rate at the door \$5.







FILM

## New Films from Iran

Four movies representing the new generation of Iranian directors, preceded by a new documentary about the groundbreaking previous generation. Each film \$6, CMA members \$4.



Whispers

### Friendly Persuasion: Iranian Cinema after the Revolution

Sunday, October 7, 1:30.  
(USA, 2000, color, subtitles, video, 113 min.) directed by Jamsheed Akrami, with Abbas Kiarostami, Mohsen Makhmalbaf, and Dariush Mehrjui. This survey of Iranian cinema during the past 20 years features film clips and interviews with 15 of the industry's leading lights, who discuss how government censorship has impacted their work. "A splendid introduction to Iranian film" —*The Los Angeles Times*.

### Daughters of the Sun

Sunday, October 14, 1:30.  
(Iran, 2000, color, subtitles, 35mm, 90 min.) directed by Mariam Shahryar. A major prizewinner at the Montreal and Rotterdam film festivals, this beautifully shot drama concerns a young woman who impersonates a man in order to get work as a carpet weaver.

### The Unfinished Song

Sunday, October 21, 1:30.  
(Iran, 2001, color, subtitles, 35mm, 93 min.) directed by Maziar Miri. A young musicologist travels to north-east Iran to record folk songs by women. This film encountered censorship problems because the female voice is officially banned in Iranian media.

### Whispers

Sunday, October 28, 1:30.  
(Iran, 2000, color, subtitles, 35mm, 80 min.) directed by Parviz Shahbazi. The assistant director on *The White Balloon* tells of three siblings who scour the streets of Tehran looking for an adult to pose as their guardian so that the youngest can be circumcised. Preceded at 1:30 by *Tabaki* (Iran, 2001), an exploration of the world of professional mourners by famed director Abbas Kiarostami's son, Bahman.

## Native Americans on Film

Cleveland premiere of four recent films with a Native American focus. Each film \$6, CMA members \$4.

### Naturally Native

Wednesday, October 3, 7:00.  
Friday, October 5, 7:00.  
(USA, 1998, color, 35mm, 107 min.) directed by Jennifer Wynne-Farmer and Valerie Red-Horse, with Irene Bedard, Kimberly Norris Guerrero, and Valerie Red-Horse. Three California sisters market a line of cosmetics based on traditional herbal recipes. The first dramatic feature written, produced, directed by, and starring Native American women.

### Kabloonak

Wednesday, October 10, 7:00.  
Friday, October 12, 7:00.  
(Canada/France, 1994, color, 35mm, 103 min.) directed by Claude Massot, with Charles Dance and Adamie Quasiak Inukpuk. Dra-

matization of Robert Flaherty's filming of his 1922 Eskimo documentary *Nanook of the North*.

### If Only I Were an Indian...

Wednesday, October 17, 7:30.  
Friday, October 19, 7:30.  
(Canada, 1996, color, 16mm, 81 min.) directed by John Paskievich. Unusual documentary about three Native Americans who travel to the Czech Republic to observe Czech citizens who have adopted traditional tribal ways.

### Coming to Light: Edward S. Curtis and the North American Indians

Wednesday, October 24, 7:30.  
Friday, October 26, 7:30.  
(USA, 2000, b&w/color, 16mm, 85 min.) directed by Anne Makepeace. Fascinating portrait of the famous American photographer who spent 30 years documenting Native American peoples and cultures. Original, uncut version.

## The Mystery of Picasso

Wednesday, October 31, 7:30.  
Friday, November 2, 7:30.  
(France, 1956, color, subtitles, 35mm, 75 min.) directed by Henri-Georges Clouzot, with Pablo Picasso. Picasso talks about his work and paints on "transparent" canvases in this unique art film that amply demonstrates the artist's fluent, fluid technique and fertile imagination. This classic movie is the only document of 15 pictures that Picasso created for the film and destroyed afterward.



Right: Naturally Native





## Collectors Seminar

Join us for **Planning for Collectors** on Wednesday, October 17 at 4:00. The seminar will focus on the special issues facing collectors of art, antiques, books, cars, and other types of collectables.

Collections can be very tricky assets. Should you keep your collection together or divide it among heirs and museums? How do you find qualified appraisals, insurance, care, and conservation?

Our panel discussion will be led by **Karen Jackson**, an attorney and the museum's senior planned giving officer. **Bob Jackson** brings expertise as an art aficionado, attorney, and nationally known rare book collector.

To register for the free seminar, please call 216-707-2586 or fax your name, address, and phone number to 216-231-6565. You may also e-mail your reservation to [lmontgomery@clevelandart.org](mailto:lmontgomery@clevelandart.org). Parking is free.

## It's in the Mail

From time to time, members call the membership department to say that they did not receive a magazine or an invitation to a special event. We thought it might be helpful for members to know our mailing process. The museum's mailing service mails the magazine about eight days before the end of each month, so that it should be safely in your mailbox well before the first of each new month. Members preview party invitations are mailed four weeks in advance of the party date. Renewal notices are mailed monthly between the 5th and 10th of each month.

If you are not receiving this mail on a timely, consistent basis—or if you have any other matters to discuss related to the delivery of communications from the museum—call the membership department at 216-707-2268 or send us e-mail at [membership@clevelandart.org](mailto:membership@clevelandart.org).

## A Member's Tale

I was very fortunate to have taken art lessons each week at the museum and the Cleveland Institute of Art from ages six to 18. The education I received was of the highest quality. Every Saturday morning was an adventure as each class was held in one of the various galleries.

Even though I do not currently reside in Cleveland, I am able to participate in the museum through my Associate Membership. I visit the museum on every trip to Cleveland. I am always in awe of the permanent collection, newly acquired pieces, and refurbishing of galleries such as the Armor Court.

Thank you Cleveland Museum of Art for inspiring me. Also, a very special thank you to my mother, Belle Goodman, who still resides in Cleveland, for driving me every Saturday morning to the museum.

Barbara G. Lobel  
Smyrna, Georgia

## MUSEUM STORES OCTOBER SPECIAL



### Roman Heart Jewelry Collection

This Sweetest Day (October 20) show your affection with a heartfelt and heart-shaped gift! Each piece in this exquisite collection is handcrafted in sterling silver by the ancient metalworking technique known as repoussé.

Pendant: Regular price \$75; October special \$60

Cuff Bracelet: Regular price \$74; October special \$58.50

Pierced Earrings: Regular price \$30; October special \$24

Pin: Regular price \$45; October special \$36

## Save These Dates

The **Members Preview Party** for *Picasso: The Artist's Studio* is Saturday, October 27 at 7:00. **Members Preview Days** for this new exhibition are October 23-27 during regular museum hours. Stop at the Ticket Center to claim your free ticket. Get to know your museum on November 7 at 6:30 during **New Members Orientation**. Reserve your place now by calling 216-707-2268. On November 9, 10, and 11 you'll receive a 25% discount on all your purchases during **Members Shopping Days**.

The **Young Friends Annual Benefit** takes place Saturday, November 10, 7:00 to midnight. Tickets for the black-tie *Young at Art Ball* are \$125/person and \$225/couple, \$115 and \$205 for YF members, and are available at the Ticket Center. For more information, e-mail [youngfriends@cma-oh.org](mailto:youngfriends@cma-oh.org).

## CMA on 'CLV

Be sure to tune into WCLV at its new frequency of 104.9 FM (the same classical format as at the previous frequency of 95.5) and at its new AM "Classical Pop" station at 1420 AM. Recorded selections from museum concerts (made with Gartner Auditorium's digital recording equipment) air Mondays from 10:00 to 11:00 on the FM station, and representatives from the museum offer their insights about current exhibitions and programs on Sunday mornings at around 11:00. You can also tune in over the Web at [www.wclv.com](http://www.wclv.com).





OCTOBER

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1 2 3 4 5 6  
7 8 9 10 11 12 13  
14 15 16 17 18 19 20  
21 22 23 24 25 26 27  
28 29 30 31

- T Tickets required  
216-421-7350
- ✓ Sign-language  
interpreter
- \$ Admission  
charge
- R Reservation  
required

**2 Tuesday**  
**Highlights Tour**  
1:30

**3 Wednesday**  
**Gallery Talk** 1:30  
*French Master Drawings*  
**Film** 7:00 *Naturally Native* \$  
**Gala Concert**  
7:30 *Rebel* \$

**4 Thursday**  
**Highlights Tour**  
1:30

**5 Friday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 6:00  
*Van Gogh's Passion*  
**African Dance Workshop** 6:30–8:30  
*Pap Djotta*, at CWRU Mather Dance Center R \$  
**Film** 7:00 *Naturally Native* \$  
**AKI Concert** 7:30  
*Meredith Monk and Vocal Ensemble* \$

**6 Saturday**  
**African Drum and Dance Workshops**  
10:30–4:30 \$  
10:30–12:30 *Drum Making and Poetry*  
10:30–12:30 *Dance*  
2:00–4:00 *Drum Making and Poetry*  
2:00–4:30 *Dance Rehearsal*  
**All-day Drawing Workshops**  
10:30–12:30 R \$  
**Highlights Tour**  
1:30  
**AKI Concert** 2:30  
*Emily Manzo, prepared piano, John Cage: Sonatas and Interludes for Prepared Piano*

**7 Sunday**  
**Gallery Talk** 1:30  
*French Master Drawings* ✓  
**Film** 1:30 *Friendly Persuasion: Iranian Cinema after the Revolution* \$  
**Family Express**  
2:00–4:30 *Stamp It*  
**AKI Concert** 1:30  
*Jeffrey Krieger, electric cello*  
**Concert** 3:15  
*Family Festival of African Drum and Dance*

**9 Tuesday**  
**Highlights Tour**  
1:30

**10 Wednesday**  
**Gallery Talk** 1:30  
*17th-Century Italian Painting*  
**Lecture** 7:30 *The "New" Ancient Southwest*, Stephen H. Lekson, University of Colorado. AIA sponsored  
**Film** 7:00  
*Kabloonak* \$  
**AKI Concert** 7:30  
*Cleveland Chamber Symphony, Karel Husa: An 80th Birthday Celebration* (preconcert discussion with Karel Husa, 6:30, recital hall)

Emily Manzo plays  
Cage's music for  
prepared piano

**11 Thursday**  
**Highlights Tour**  
1:30  
**AKI Concert** 7:30  
at CCCA *The Mostly Modern Chamber Music Society*

**12 Friday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 6:00  
*17th-Century Italian Painting*  
**Film** 7:00  
*Kabloonak* \$  
**AKI Concert** 7:30  
*The Maya Beiser/Steven Schick Project* \$

**13 Saturday**  
**Public Forum**  
8:30 *The CMA Builds for the Future* T  
**Fall Museum Art Classes Begin**  
10:15 R \$  
**Gallery Talk**  
10:30 *A Picasso Primer*  
**Highlights Tour**  
1:30  
**Trideca Lecture**  
2:00 *Gauguin as Decorateur* \$  
**AKI Concert** 8:00  
at SPACES *The Today Band*

**14 Sunday**  
**Gallery Talk** 1:30  
*Van Gogh's Passion*  
**Film** 1:30 *Daughters of the Sun* \$  
**Family Express**  
2:00–4:30 *Stamp It*  
**AKI Concert** 2:30  
*The Verdehr Trio*

**16 Tuesday**  
**Highlights Tour**  
1:30

**17 Wednesday**  
**Gallery Talk** 1:30  
*Visions in Ink: Asian Painting*  
**Film** 7:30 *If Only I Were an Indian...* \$  
**AKI Concert** 7:30  
*The Oberlin Contemporary Ensemble*

**18 Thursday**  
**Highlights Tour**  
1:30



**19 Friday**  
**Highlights Tour**  
1:30  
**NIA Coffee House** 6:00–9:30  
**Gallery Talk** 6:00  
*Visions in Ink: Asian Painting*  
**Film** 7:30 *If Only I Were an Indian...* \$  
**AKI Concert** 7:30  
at St. Paul's Church  
*The Deep Listening Band*, with members of the St. Paul's Choirs

**20 Saturday**  
**Gallery Talk**  
10:30 *Gods and Goddesses*  
**Highlights Tour**  
1:30  
**AKI Concert** 2:30  
*James Lent, piano*

**21 Sunday**  
**Gallery Talk** 1:30  
*Creepy Crawlies*  
**Film** 1:30 *The Unfinished Song* \$  
**Storytelling** 2:00–3:00  
*Scary Maya Tales*  
**AKI Concert** 2:30  
*Yale Percussion Group, Robert Van Sice, director*  
**Family Express**  
3:00–4:30 *Dazzling Disguises*

**23 Tuesday**  
**Members Preview Day** Picasso:  
*The Artist's Studio*  
**Highlights Tour**  
1:30

**24 Wednesday**  
**Members Preview Day** Picasso:  
*The Artist's Studio*  
**Gallery Talk** 1:30  
*Creepy Crawlies*  
**Film** 7:30 *Coming to Light: Edward S. Curtis and the North American Indians* \$  
**AKI/Gala Concert** 7:30  
*eighth blackbird* \$

**25 Thursday**  
**Members Preview Day** Picasso:  
*The Artist's Studio*  
**Highlights Tour**  
1:30

**26 Friday**  
**Members Preview Day** Picasso:  
*The Artist's Studio*  
**Highlights Tour**  
1:30  
**Gallery Talk** 6:00  
*Van Gogh's Passion*  
**Film** 7:30 *Coming to Light: Edward S. Curtis and the North American Indians* \$  
**Gallery Talk** 7:00  
*Sol LeWitt: Incomplete Open Cubes*  
**AKI Concert** 7:30  
*Anthony de Mare, piano and multimedia* \$

**27 Saturday**  
**Gallery Talk**  
10:30 *Sitting Pretty: Furniture in the CMA*  
**Highlights Tour**  
1:30  
**Members Party**  
7:00–10:00  
*Picasso: The Artist's Studio* R \$  
**AKI Concert** 8:00  
at CIM *The Cavani String Quartet*

**28 Sunday**  
**Gallery Talk** 1:30  
*Sol LeWitt: Incomplete Open Cubes*  
**Film** 1:30  
*Whispers* \$  
**Family Express**  
2:00–4:30 *Picasso's Studio*  
**AKI Concert** 2:30  
*Gary Verkade, organ*

**29 Monday**  
**AKI Concert** 8:00  
at CSU *New Music Associates*

**30 Tuesday**  
**Highlights Tour**  
1:30

**31 Wednesday**  
**Gallery Talk** 1:30  
*Symbolism in Art*  
**Film** 7:30 *The Mystery of Picasso* \$



Mystery of Picasso



# The Cleveland Museum of Art

A world of great art for everyone

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## Admission to the museum is free

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## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Web Site

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

## Membership

216-707-2268  
[membership@cma-oh.org](mailto:membership@cma-oh.org)

## Museum Stores

Museum  
216-707-2333  
Beachwood  
216-831-4840  
Hopkins Airport  
216-267-7155

## Parking

Parking deck: \$5 flat rate. Surface lot: 90¢ per half-hour to \$7 maximum. Both lots \$3 after 5:00. Free for senior citizens and disabled permit holders on Tuesdays.

## Sight & Sound

Audio guide of the collection. Free.

## General Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

## Still Lifes Café

Closes one hour before museum.  
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended; call 216-229-6216

## Ingalls Library Hours

Tuesday-Saturday 10:00-5:00, Wednesday until 9:00. Slide library by appointment (216-707-2545)

## Print Study Room Hours

By appointment only (216-707-2242)  
Tuesday-Friday 10:00-11:30 and 1:30-4:45

## The Cleveland Museum of Art Members Magazine

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Picasso



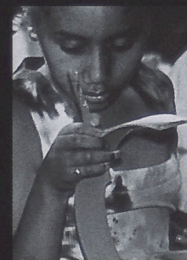
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